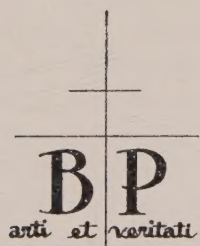


# A COMPREHENSIVE INDEX OF POET LORE

VOLUMES 1-58 : 1889-1963

COMPILED BY ALICE VERY  
WITH AN INTRODUCTION BY MELVIN H. BERNSTEIN



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# THE EARLY YEARS OF POET LORE 1889-1929

By MELVIN H. BERNSTEIN

Since 1889 *Poet Lore* has been edited successively by Helen A. Clarke and Charlotte E. Porter, Ruth Hill, John Heard, Edmund R. Brown and John Williams Andrews. It was the creation of Miss Clarke and Miss Porter, and it is their contribution over three decades that is largely the subject of this prefatory note.<sup>1</sup>

Helen Archibald Clarke (1860-1926) was the granddaughter and daughter of Scotch-Canadian musicians. Her father Dr. (Hon.) Hugh Archibald Clarke (1839-1927), born in Toronto, was an organist, poet, translator, fiction writer, and a composer of music to accompany plays by Euripides and Aristophanes. Starting in 1875 and continuing to serve until 1927, Professor Clarke occupied at the University of Pennsylvania the second chair of academic music in the United States (Harvard had been first). He had married Jane Searle in 1859; Helen was their only child. Mrs. Clarke died in 1906; in 1907 Dr. Clarke remarried. Before the University of Pennsylvania was officially open to women students, Helen entered as a special student in 1881 and under her father's tutelage earned a certificate of proficiency in music in 1883. Although interested in science, particularly physics, she discovered Robert Browning who became the literary inspiration of much of her life's work. She dramatized his poetry, and set his poems, along with poems of Shakespeare, Spenser, Marlowe, and verses of her friends, especially Charlotte's, to music. Her life's work was *Poet Lore* and the publication of dozens of related books that came out of her editorial interests.

Charlotte Endymion Porter (1859-1942) had been born in Towanda, Pennsylvania, the child of Dr. Henry Clinton Porter and Elizabeth Betts Porter. After she was graduated Phi Beta Kappa from Wells College, Aurora, N.Y., in 1875,



she went to Europe and briefly studied at the Sorbonne, concentrating on the French theater. Back in Philadelphia Charlotte edited the first five volumes of *Shakespeareana* (1883-1887) in Philadelphia — though it was published by the Shakespeare Society of New York. It led to her meeting with Helen. They became inseparable friends, exchanging token rings and musical compositions for poems. Having started *Poet Lore*, they lived together in Philadelphia, and after 1891 in Boston at 3 Joy Street (subsequently bought by the Boston Authors Club), at 11 Queensberry Street, and summers at "Ardensea," Isle au Haut, Maine. On July 1, 1926, Charlotte, whose love for Helen is commemorated in her book of collected poems, *Lips of Music* (1910), first reading some verses from Emerson and Browning, then scattered Helen's ashes in the sea off Maine. Charlotte lived actively on until January 16, 1942, dying in a nursing home in Melrose, Massachusetts.<sup>2</sup>

The two women were indefatigable literary people, indeed, the very pattern of model late Victorian literary ladies. Helen worked at her music all her life and Charlotte monitored the theater abroad and at home. Perhaps to the harm of their fame, no literary genre was alien to them. Both wrote literary essays, book reviews, study programs, anthologies, original plays, fiction, poetry, and translations; both edited multi-volume library and student editions of Robert Browning, Shakespeare, and Elizabeth Barrett Browning. Many of these were elegant editions with expensive covers, illustrations, and mountainous annotations. Helen wrote libretti (*Gethsemane*, music by Gustav Schirube, Schirmer, 1912), children's plays (*Starrylocks in Butterflyland*, *Hermes at School*), *Browning's Italy* (1907), *A Child's Guide to Mythology* (1908), *Browning's England* (1908), dedicated to Charlotte, *Longfellow's Country* (1909), dedicated to Alice W. Longfellow, *Ancient Myths in Modern Poets* (1910) *Hawthorne's Country* (1910), *Poets' New England* (1911), *Browning and His Century* (1912) and dedicated to the Boston Browning Society in commemoration of the Browning centenary, 1812-1912.



Charlotte wrote a three-act play *Jeanne d'Arc* (1913), and *Shakespeare Study Programs* for the Drama League of America (1915-1916). In 1917 she copyrighted a scale model of "Shakespeare's Globe Theater — 1599 - 1613" for which she did research over nine years; edited a 12-volume edition of Browning with an introductory essay by William Lyon Phelps (Fred De Fau & Co., 1910); edited the Walter Hampden Edition of *The Ring and the Book* (Crowell, 1927) to which Montrose J. Moses wrote the introduction. (Hampden was playing the title role in *Caponsacchi* in the fall of 1926.) Meanwhile, along with Helen, she was almost annually contributing translations of plays to *Poet Lore*.

Established literary clubs were their homes away from home, and away from the editorial offices of *Poet Lore*. In fact, they were charter members of new clubs. In Philadelphia they were members of the Shakespeare and Browning societies. In Boston they in time became officers in the Boston Browning Society (active on the Publications Committee, of course), and the Boston Authors Club, then under the presidency of Julia Ward Howe, T. W. Higginson, vice-president.<sup>3</sup> During 1920-25 Helen held a ladies' tea-table "Symposium" regularly at her home, sometimes teaching versification, other times leading discussions on the progressive movements in philosophy, science, and the arts. After her death, the Symposium continued to meet at the Boston Art Club. At the time of her death, Helen was first vice-president of the American Poetry Association. Charlotte supported the New England Poetry Club, was president of the American Drama Society founded in Boston, November, 1909, to organize a civic theater, and remained active on the executive board. One of her colleagues was Thomas Augustus Watson (1854-1934), telephone man, ship builder, actor, sometime president of the Boston Browning Society, and one of the four vice-presidents of the new drama society.

Charlotte printed many of her own "first" American translations of European plays in *Poet Lore* and initiated the

first American performance of a Lord Dunsany play. With Robert Frost's permission she arranged some of his poems as "folk drama poems." She supported the Allied Arts Association, an enterprise to further the domestic sale of work by American craftsmen.

These, then, are the indicators of the literary sensibilities and gross energies of the two women who in late 1888 from offices at 223 South 38th Street, Philadelphia, planned a January 1889 issue of *Poet Lore*, a new magazine to fill a void.

## II

It was a small but intense group out of sixty-two million Americans in the United States in 1889 who were interested in Shakespeare and Browning. Indulged but unassisted by the poet himself, the Browning Society had been started in England in 1881 by Dr. F. J. Furnivall and Miss Emily H. Hickey. J. O. Halliwell-Phillips (1880-89) along with J. Payne Collier in 1841 had founded the old Shakespeare Society in England. Shakespeare adulation was a minor industry on both sides of the Atlantic. To read the club news reported in the early volumes of *Poet Lore* is an exercise in tracking the misty drift of culture across continents.

Shakespeare clubs existed in Hamilton and Melbourne, Australia; Bristol and London, England; Montreal, Canada; Concord, New Hampshire; Natick, Massachusetts; Wellesley College; New York, Philadelphia, Baltimore, Detroit, Grand Rapids; Dubuque, Iowa; Peoria, Illinois; Nicholasville, Kentucky; Springfield, Missouri; Berlin, Wisconsin; Bonham, Texas; and San Francisco, California.

Browning Clubs (which spread to South Africa and Copenhagen) also proliferated in America: Boston; Philadelphia; Meadville, Pennsylvania; Plainfield, New Jersey; Syracuse, New York, "the oldest Browning society in this country"; Rochester, New York; Jacksonville, Illinois. There was an ominous Sordello Club in St. Louis.

In addition, there were miscellaneous clubs that may have



been Shakespeare or Browning clubs, or both. Every so often they sent in reports on the utility of *Poet Lore's* programs of study. The clubs had unusual names and were located in unsuspected cultural El Dorados: The Query Club of Nashville, Tennessee; Miss M. E. Ford's Literary Circle in the same city; The Mutual Club of Woodland, California; The Alcuin Club of Madison, Indiana; The Ebell Society of Oakland "the oldest literary woman's club of California"; The Ladies Literary Club of Grand Rapids, Michigan; Friends in Council, Quincy, Illinois; The Saturday Morning Club in Boston with a membership of seventy young women; the Fellowcraft Club of New York City which had Richard Watson Gilder as toastmaster.<sup>4</sup>

The mauve atmosphere of these clubs seeps through the listing. The Browning Club of Meadville called themselves "Women and Roses," because the members were all women and because "roses almost invariably graced the presence of their meetings."<sup>5</sup> The ladies met in club halls, churches, alumnae libraries, and private homes. They celebrated the birthdays of Shakespeare and Browning—and occasionally Shelley—with talks, impromptus, roundtable discussions of the evolution of Service, Religion and Woman, with vocal and instrumental solos, and with choral groups such as the Orpheus Club of Philadelphia. Presiding chairwomen bravely answered members' on-the-spot queries such as, "Wherein does the fascination of Robert Browning's poetry lie?" Names were dropped with facile grace — Euripides, Goethe, Tennyson, Emerson — but always perspective pointed to Shakespeare and Browning. In the first three volumes of *Poet Lore* there were roughly forty-five articles on Shakespeare, forty-seven on Browning.

Perhaps in those *fin-de-siècle* days of eager literary ladies all was not women, roses, Shakespeare and Browning, as this vignette testifies. A Paris correspondent reported the following to *Poet Lore*:



One of the American colonists — a young lady — said to me recently, "We have a Shakespeare Society in our American circle here; quite a large one." "Ah, I should like to join," I answered at once. "Will you give me some idea of your plan of study?" She hesitated, looked a little disconcerted, then laughed. "We — don't — do much *studying*," she acknowledged. "We meet only once a fortnight, spending an hour on Shakespeare, reading round in turn, you know; the rest of the evening we *dance*."<sup>6</sup>

With their own Anglophiliac interest in Shakespeare and Browning, Helen and Charlotte must have sensed the yeast of interest in a magazine that would raise a breadloaf of culture. The venture would join restless America to the world. Change was everywhere to be seen. Academia was reaching out to the public; colleges were expanding; professors were walking unpushed to the lyceum platform and also mailing regularly acceptable articles to magazines; the magazines themselves were multiplying amoebically.<sup>7</sup> The twentieth century — the American Century — was a decade away. The Western New York spirit of the Reverend John H. Vincent accompanied by the gently provocative breezes from Lake Chautauqua brooded over the land. Andrew Carnegie's bookless libraries (there were to be more than 2500) were punctuating the American Gothic landscape. Surely, literature was more than the ubiquitous, domestic local-color fiction. Surely, the predictions of Herbert Spencer and the outlines of John Fiske's *Cosmic Philosophy* (1874) were manifestly destined to be filled in. To read a monthly magazine, twenty-five cents per copy, which according to its cover page was "devoted to Shakespeare, Browning and the comparative study of literature," was to collaborate toward the creation of the new world of emergent women, positivism, beneficent Social Darwinism, a vague liberalism, and an understanding of the supranational art of literature. Germany boasted a *Zeitschrift für vergleichende Literatur-geschichte*. Why not America (I, 52)? The colophon on later covers — a cornucopia from which poured literature and truth — contained all these hopes, and more.

*Poet Lore* soon broke out of its Anglophile inspiration. Its essays were peppered with French, German, Greek, and Latin phrases. It reported the eminent American Victorians like Agnes Repplier and Vida D. Scudder; it recorded the triumphs of actors and actresses (Henry Irving, Ellen Terry, Julia Marlowe, Lillie Langtry, Helena Modjeska, Ada Rehan); it celebrated scholars (R. G. Moulton, Sidney Lee, Israel Gollancz, F. J. Furnivall, W. J. Rolfe, George Saintsbury, H. H. Furness, Paul Shorey, Dr. E. Berdoe); it noticed scholarly publications, concordances, and facsimiles; it reproduced pages of musical settings of famous poems; it acknowledged unqualified praise for Shakespeare and reverence for Browning (I, 50), but a reverence that must be treated in "a rational manner. . . by sensible readers." (I, 37).

The reasonableness hoped for by the editors is reflected in the title they made up for their magazine. Later in 1926 Miss Porter recalled that the first part of the title referred to Browning and Shakespeare. By the other part they meant "the whole illuminating lore of the art" of poetry, intending to supply in the magazine not Gradgrind facts but explanation, scholarship, criticism, and guided study linking poetry to evolutionist ideals. Lamentably, they were misconstrued by some, for they did not mean that Browning was the equal of Shakespeare in drama.<sup>8</sup> In retrospect, the women were sure they were pioneering. No other American periodical regularly published translations, especially of drama. And the little poetry then published was generally filler, "delegated to chance margins" (XXXVII, 442). In 1899, the *Magazine of Poetry* did publish quantities of verse along with pictures of the poets and short autobiographical-biographical sketches. The editors were certain that the reading of poetry was a more important index to a nation's civilization than its annual consumption of soap.<sup>9</sup>

*Poet Lore* did not immediately fulfill its prospectus nor did it right off hit upon its most useful work of discovering world literature to readers at home and, through Brentano's



in London and Paris, abroad. International encouragement it had from Halliwell-Phillips in England; Browning himself acknowledged the magazine. With sincere grief the editors memorialized the death of Browning and his burial in Westminster Abbey, December 31, 1889. At home, E. C. Stedman applauded them, as did H. H. Furness in Philadelphia, and W. J. Rolfe in Boston. From Camden Walt Whitman, despite his reservations about Shakespeare, solicitously wrote them two or three times. The prevailing tone of its essays was historicist, and defensive of Victorian values. Too many of its earliest contributors could barely distinguish between criticism and appreciation, between explanation and adulation. Criticism would never pierce, so many of them wrote, to the heart of the mystery of beauty that stirred "every fibre of one's soul." Yet its essays did have a vaunted purpose: to undercut academic "old fogeyism" that was then allegedly blighting college instruction and the educational snobbism — "upperclass philanthropy," they called it — of professional literary specialists.<sup>10</sup> This, then, was the editorial ladies' critical populism which positively recorded the imperishable moments of "appreciation" but negatively yielded little of enduring, reprintable, critical insight. Fortunately, *Poet Lore* was shifting in another, more valuable direction.

The *Charleston News*, the *Springfield Republican*, the *Kennebec Journal*, and the *Popular Science Monthly* which by 1891 had noticed *Poet Lore*, had found the inclusion of Russian and Norwegian fiction incongruent with its title. The editors defended the variance by assuring their friendly critics that the scope of the magazine was wider than its title.<sup>11</sup> And Volume III was different: for the first time it contained translations of foreign fiction and a complete text of a foreign play. The Elizabethan-Victorian crown jewels of poetry were still there but also therein were essays on Hafiz and Firdausi; Nathan Haskell Dole's critical précis of Pushkin's *Boris Godunov*; a Russian short story by Vsevolod Garshin (1855-88); a short story by the Norwegian Alexander Kielland (1849-



1906); allusions to Sidney Lanier; a book review of Whitman's recent *Good-bye My Fancy*; and an essay on Moricz Jokai (1825-1904) by John Heard, Jr., later to be an editor of *Poet Lore*. There were numerous defensive references to Ib-sen gleaned from Edmund Gosse's *Northern Studies* (1890).<sup>12</sup> Two issues that year supplied a complete serialized text of *Harold*, a three-act play by Ernst von Wildenbruch (1845-1909), translated from the German by Otto Heller but done into English verse by — of all people — Dr. Hugh Archibald Clarke. (Charlotte's father, Dr. Henry Porter, over the years also assisted in translations and advice.)

Thus was the pattern set. It had taken time; in fact, thirty-six monthly issues. The visible straws in the wind of direction were now indicated in the three volumes: Shakespeare, yes, but in Holland, in Japan, in Russia, in Paris; also an Arabic version of *Macbeth's* "moving wood" by Morris Jastrow, Jr.; and Emerson and the *Bhagavad-Gita*. Volume IV (1892) reinforced the pattern; it contained the first English translation of Jakub Arbes (1840-1914), a liberal, anti-clerical Czech novelist and patriot; a sensitive essay, "Hamlet and Don Quixote," by Turgenev; *Karen*, a Norwegian novelette by Kielland; and Björnson's pro-feminist *A Glove*. (Björnson had been in America in 1880-81 and received the Nobel Prize in 1903.)<sup>13</sup>

The shift in contents of the magazine may have been hastened by its remove from Philadelphia. In 1891 Dana Estes, then beginning his own publishing firm, invited *Poet Lore* to Boston where it has since remained. His offer of free office space for three pages per issue of free advertising was accepted. There were other sad excitements in 1892. Ten-nyson, whom Whitman had called "Boss of us all," died, as did Whittier and Whitman himself.<sup>14</sup> Horace Traubel had brought Whitman's last greeting from Camden to Philadelphia where the two editors were packing to go to Boston. "God bless them, and may they be prospered wherever they go!"<sup>15</sup> Yet there were consolations. That year women students were

admitted to Edinburgh University on the same terms and conditions as men, and the University of Chicago was founded.

In Volume V (1893) *Poet Lore* celebrated soberly a domestic delight, the World's Columbian Exposition in Chicago. In its pages, Horace Traubel and Oscar L. Triggs mournfully praised Whitman; Miss Clarke and Miss Porter consistently praised Emma Lazarus and Emerson and had a good word for James Herne's *Shore Acres*; and an essayist celebrated America's women poets from Anne Bradstreet to Sarah Wentworth Morton, omitting Emily Dickinson.<sup>16</sup> But it turned its attention abroad in an essay on Giacomo Leopardi by Gamaliel Bradford, Jr., then thirty years old. Bradford's prose, incidentally, is a stylistic delight amid the carbuncular prose of Traubel, Triggs, and the small, determined squad of scribbling women who regularly infiltrated the pages of the magazine.<sup>17</sup> It did have a new enthusiasm — Maeterlinck.

In espousing Maeterlinck barely two years after the first French performance of his plays, *Poet Lore* applied adventurously its potentially debilitating critical test—the Browning-Shakespeare touchstone. In Maeterlinck Miss Clarke and Miss Porter correctly saw symbolism and poetry joined; they linked his theatricality with the excitement supplied by Ibsen — all ushering in a new age of drama. In four issues were printed the editor's own new translation of *Les Aveugles* (The Sightless). During the years that followed they added more translations, supplementing them with editorial comments defending Maeterlinck against charges of *Yellow Book* decadence made by critics like Symons and Nordau.<sup>18</sup> No attempt was made by the editors to account for their ambivalence in at once championing a vigorous Whitman, a bouncing Browning, and a morbid Maeterlinck, whose plays projected a universe of futility, old age, sickness, deafness, blindness and will-less sleep, doors that don't open, pools that stagnate, and forests into which even the powerful sun cannot penetrate.

By Volume VI (1894) the reports of literary society activity decline noticeably, but the editors' study programs on

the great English and American poets of the nineteenth century are available for purchase in book form. A circulation jolter was introduced. A symposium on how literature may best be taught brought Professors F. I. Carpenter and Oscar L. Triggs (Chicago), L. A. Sherman (Nebraska), Katharine Lee Bates (Wellesley), and Hiram Corson (Cornell) into public discussion, incidentally eliciting from them commendation for *Poet Lore's* high purpose.<sup>19</sup> Significantly, the magazine began to reach out for new literary excitements in addition to slight notices of Garland, Santayana, Fenollosa, Frazer's *The Golden Bough*, and Henry James. These included introducing Danish Holger Drachmann (1846-1908); recommending Dostoievski; printing the editors' translations of short stories by Strindberg, a Villiers de L'Isle-Adam (1838-89) short story, and the Portuguese sonnets of Antero de Quental (1842-91). Villiers remained the enthusiasm of the editors for several years thereafter especially because of his influence upon Maeterlinck. From Villiers Edmund Wilson took the title of his study of the imaginative literature of 1870-1930, *Axel's Castle* (1931).

More and more *Poet Lore* felt itself embracing the literature of all nations, acting as mediator in disseminating in America that shock of recognition we call genius. The new cover of Volume VII (1895) featured a lyre, bays and laurel, and superscribed were dozens of writers' names from Aeschylus to Firdausi, from Ariosto to Lanier. To be sure, Shakespeare was accorded an anniversary issue in April, and Browning in May that year. But the other issues continued to reprint translations of Villiers, Maeterlinck, Drachmann, Richard Hovey's translation of Karl Gutzkow's (1811-78) *Uriel Acosta* (1847), and more Gamaliel Bradford. In *Uriel Acosta* the many allusions to Socrates, Jesus, Galileo, and Spinoza critical of tyranny and religious zealotry accorded well with *Poet Lore's* liberalism.

Publication difficulties developed in 1896. The subscription price remaining at \$2.50 per year, *Poet Lore* became a quarterly with its October issue and moved from 196 Summer



Street to 18 Pemberton Square, Boston. It seemed to grasp its own new idea more firmly, called itself a "New Series," and promised longer articles, more rare classics and original native work. It observed its promise by printing Richard Hovey's *Taliesin: A Masque*, invested erringly in stories by Walter Blackburn Harte, supplied more Villiers and Von Wildenbruch, praised Sudermann and Yeats, and expressed displeasure with the social sewers opened by Zola and the ephemera in the *Chap-Book* of Chicago and in the *Lark* of San Francisco.<sup>20</sup>

In 1897 *Poet Lore* confessed to being unable to keep up with the plethora of new fiction. It ignored Twain, Howells, and James and took long, wrong chances on newer writers. Its ability to spot the best of the emerging poets was dubious. It paid negligible attention to Stephen Crane and liked Bliss Carman, Paul Lawrence Dunbar, and Edward Rowland Sill. When Miss Clarke read E. A. Robinson's *The Torrent and the Night Before* (1896), she was reminded of Browning's dramatic monologues and Gabriele D'Annunzio.<sup>21</sup> The point is that D'Annunzio was on the editors' minds, not Robinson. Readers of *Poet Lore* were going to get a lot of D'Annunzio, hardly any more Robinson.

The editors did much homework in foreign periodicals such as the Parisian *L'Humanité Nouvelle* and *Le Magazine International*. In them they found major source material for their curiosity about foreign writers, national movements, and what must have seemed knowledge exotic to many but agreeably cosmopolitan to a few. The editors wanted to make the few into the many. They, for instance, translated from *Le Magazine International* an essay by Chaken Garo, "Modern Armenian Literature."<sup>22</sup> They introduced examples of folk-songs and tales from modern Greece,<sup>23</sup> and a novella, *A Village Romeo and Juliet*, by the Swiss writer, Gottfried Keller (1819-90).<sup>24</sup>

The presidencies of Harrison and Cleveland, the Gold Panic, Coxey's Army, the Pullman Strike, and the Gold Rush had elicited no comment from *Poet Lore*. But the Spanish-

American War made the editors in 1898 sympathize with James Russell Lowell's line: "Gutenberg's gun has the longest range." The sonnet of Florence Earle Coates (1850-1927), "Dreyfus," was another profession of *Poet Lore's* liberal sympathies.<sup>25</sup> More to its concern in 1898 was some fiction of J. H. Rosny and Edouard Rod (contemporaries of J. K. Huysmans), Maeterlinck's neglected essay on Emerson, Fred Lewis Pattee's analytical essay, "Fear in *Macbeth*," an essay on the Spanish poet, José Zorilla (1817-93), and Mary Harned's translation of *The Sunken Bell*, a most romantic play by Gerhart Hauptmann (1862-1946). In addition there was a delightful, symbolic story by Adachi Kinnosuki, "A Japanese Garden."

New translations of Björnson, Anatole France, Paul Bourget (then, perhaps, at the height of his fame), Sudermann's play *Johannes*, and Selma Lagerlöf's story, "It," were the major contributions in Volume XI (1899). Domestic writers were represented by Ferris Greenslet and a reprint of the famous San Francisco *Examiner* poem by Edwin Markham, "The Man with the Hoe."<sup>26</sup>

### III

Swedish and Finnish fiction mingled cheek by jowl with dismay about the Boer War and the Boxer Rebellion, along with articles on Emerson, Browning, Ruskin, Poe, and Louise Chandler Moulton in Volume XII (1900). There were other plays by Sudermann and Hauptmann, more fiction by Garshin, recognition five years before his Nobel Prize for José Echegaray (1832-1916), another essay by Bradford, a correct estimate of Richard Hovey whose "promise was greater than his achievement," and a short verse drama by Harriet Monroe.<sup>27</sup>

In content, Volume XIII (1901) faltered, printing some dreadful original verse tales, fiction, and plays, some translations of Ibsen and the Danish Jens Johannes Jorgensen (1866-1956), and pointed to the poetry of the Canadian, Isabella Valancy Crawford (1850-87). The "Life and Letters" de-

partments of the several issues, usually the work of both Miss Porter and Miss Clarke, were more interesting, more contentious, than usual. They criticized the prevailing Utilitarianism without its correlative social conscience ideals; they regretted the tendency of magazines — so pronounced today as to be fixed policy — to compete with newspapers for topicality; without comment they announced a new edition of the *Index Expurgatorius* containing a reduction of former sentences — an *adoucissement* in the words of Pope Leo XIII; and joined with Bliss Perry in defending Poe against the Puritan critics like T. W. Higginson who damned Poe's poetry because Poe was less than a gentleman: he didn't pay his debts. Noting that at an auction a first edition of *Tamerlane* recently brought \$2,050, *Poet Lore* commented:

If Poe himself had been paid for his manuscripts in some such ratio as this . . . he would become very nearly respectable enough to associate with John D. Rockefeller, who doubtless pays his own bills, but frequently makes it impossible for others to pay theirs in the process of crushing out the small manufacturers — the process recently described by his son as akin to the florist's nipping many buds in order to produce "The American Beauty Rose," or "The Standard Oil Trust."<sup>28</sup>

In the same issue, by the way, *Poet Lore* printed a poem by one Charles James that it thought was acceptable to "liberal parents" for an equivalent to prayer:

Now I lie down to sleep;  
Softly may slumber creep  
over my eyes.  
May I be true and pure,  
May I of love be sure  
When I arise.<sup>29</sup>

For the next four years (1902-06), *Poet Lore* experienced publishing problems. The pagination is disordered. For a while it called itself the *American Quarterly*. Its issues were now sewed, not bound together with wire staples and were named after the seasons. It moved to 194 Boylston Street, raised its subscription to \$3.00 in 1903 and to \$4.00 in 1906, and increased its book advertising — all reflecting its change



to a new publisher, Richard G. Badger. Besides, after 1904 *Poet Lore* was not for sale by booksellers or newsdealers but only by subscription. Editorially its "Life and Letters" department grew skimpier and skimpier. After 1905 old contributors now became editorial advisors: W. J. Rolfe, Hiram Corson, and George Willis Cooke. For about half a dozen years after 1906 Professor Paul H. Grumann, German Department, University of Nebraska, and Professor Curtis Hidden Page, Romance Languages Department, Columbia University, were associate editors. In 1905 the printers' strike delayed issues long beyond their due seasons.

Volume XIV, which covered the issues from October 1902 through December 1903, published the realistic German play by Max Dreyer, *On Probation* (an early analogue to *The Male Animal*), some more Maeterlinck, praised Japanese poetry, commended Willa Cather's poetry, agreed to the desirability of an American national theater only if it did not boycott the dramas of other countries and times, and began a protracted but mixed enthusiasm for publishing plays by D'Annunzio (1863-1938).

Badger's new face on *Poet Lore* in 1904 made it sprightlier, easier to read. The font was changed, the margins were narrower, and for a brief time somewhat Pre-Raphaelitish illustrations and some photographs were added. The world literature accent of Volume XV was discernibly loud: more plays of D'Annunzio, Arthur Schnitzler (1862-1931), and Maeterlinck; fiction by Sienkiewicz, and Gorki; Greek fiction and a Japanese farce translated by Yone Noguchi, essays on Paul Hervieu, Icelandic literature, Andalusian lyrics; and a slender, negligible notice of Yeats. The book reviews too heavily attending to Badger's Gorham Press series blighted *Poet Lore's* subsequent criticism. Although book reviewing in *Poet Lore* had never been very valuable critically, in this department of the magazine the connection with Badger exacted literally a killing price.

There was more Gorki in Volume XVI (1905) and more

Hauptmann, Schnitzler, and Strindberg in Volume XVII (1906). A Badger-inspired offer of a \$100 prize poem competition in 1905 did not yield anything; apparently people were more interested in innovations such as typewriters and bicycles then becoming popular, the latter cited in the literature of the day as a threat to the persistence of culture, if not to civilization itself.

Andreyev's play *To the Stars* and Oscar Wilde's *Salome* translated from the French distinguished Volume XVIII (1907). The next year essays on the biblical Song of Songs considered as a play and the literature of Portugal, the Spanish Echegaray, the Bulgarian Ivan Vazov (1850-1921), and a German peace play, *The Wages of War*, were included in Volume XIX (1908), as was a translation of a Danish essay on the American novelist Robert Herrick that had appeared in a leading Copenhagen review. Volume XX (1909) in addition to plays by Frederick Hebbel and Paul Hervieu (1857-1915) contained early essays by Henry Seidel Canby and Louis Untermeyer. Benito Pérez Galdos (1843-1920) appeared in Volume XXI (1910) along with more poetry of Nietzsche, who had first appeared in *Poet Lore* as early as 1905.

In 1911, Volume XXII was a small library of European drama: plays by Björnson, two by Strindberg, including *Miss Julie*, Schnitzler, and Andreyev. Volume XXIII (1912) applauded the American Drama Society (Boston, 1909), the American Drama League (Chicago, 1910), and the Drama League of Boston (1911) — all reflections of earlier German and English excitement in civic, local, little theaters and endowed theaters. (The motion picture was by 1910 a distinct competitor.) In editorial pleas for serious playreading, *Poet Lore* countered the rising consumption of novels.<sup>30</sup> Regrettably the American theater had in the meantime, in the eyes of many, changed its character. If Augustin Daly had produced in the late 1880's and early '90's elaborate revivals of Shakespeare, they were not equally available twenty years later. Drama had become, William Winter lamented in *Other Days*

(1908), "the Amusement Business," and theater had taken on a bazaar atmosphere.<sup>31</sup> In the 1911 volume the play by Stanislaw Pshibishevsky [Przybyszewski] (1868-1927), and a classical 15th century Japanese play were not Amusement Business pieces.

Chekhov's *The Sea Gull* appeared in Volume XXIV (1913) along with poems by Jules Romains, William Rose Benét, Frederick Louis Pattee, and Joseph Warren Beach (the latter two going on to distinction in American scholarship and teaching); a story by Lermontov; and an essay, "Twilight of the Arts," by Van Wyck Brooks. Rabindranath Tagore, a defense of the Futurist F. T. Marinetti against charges of pornography, and a five-act Christian Friedrich Hebbell (1813-1863) play *Judith*, translated by Carl Van Doren were in Volume XXV (1914).

World War I did not give *Poet Lore* the jingoistic jitters. In Volume XXVI (1915) the world was not fragmented by national rivalries but rather brought together in reprints of folksongs of Greece under the Turk; Ukrainian folksongs; translations of Rainer Maria Rilke (by Sasha Best),<sup>32</sup> of Paul Fort and Verlaine; the five-act play *The Combat* by Georges Duhamel; Barrett H. Clark's essay, "Latest Tendencies in German Drama"; and a notice of O'Neill's volume of one-act plays, *Thirst*, probably because it had appeared in Badger's American Dramatist's Series.

*Poet Lore* over the years interlaced its volumes with essays on classical poetry and Ibsen, but its recurrent editorial talent was for exploring the new, the unfamiliar, the unpublished, the faraway, and the foreign writer who in unilingual America was unapproachable. The war which delayed issues of Volume XXIX (1918) because many printers had enlisted did not diminish the energy of the editors in the interests of comparative literature. They tried to keep aloof from "the turmoil of the times," which had more pity than glory in their events. H. G. Montillon in an essay, "Some Modern War Dramas," regretted the poor caliber of war plays: "We have

not heard from the Germans. Doubtless they have been affected with as many and as poor plays as we have."<sup>33</sup> *Poet Lore* merely listed MacLeish's *The Tower of Ivory* and Ezra Pound's *Lustra* but accorded eighteen pages in Volume XXIX (1918) to Yone Noguchi's hokku poems and selections from Noh drama. Volume XXX (1919) was dull despite its pot-pourri of Danish, Hungarian, Belgian, and Mexican contents.

#### IV

It remains to survey the issues of the 1920's. The war over, *Poet Lore* perked up. The price per issue went up to \$1.50, \$6.00 per year. Poet and playwright Ruth Hill began to assist the two editors, now aging, enduring illness, yet still active as officers in artistic societies. *Poet Lore* reached out in new directions.

Volume XXXI (1920) was notable for its inclusion in a developing American atmosphere of anti-Russianism of plays by Chekhov and Pushkin;<sup>34</sup> of an essay on Ford Madox Hueffer by Lawrence M. Price, in which he predicted that the novelist's "poetry is most surely immortal"; and of an analysis of *Hiawatha*, drawing on Frazer's *Golden Bough*. More irregular in *Poet Lore*'s remarkable publishing record but characteristic of its awareness of deep tides in contemporary literature is its reprint of a complete Ph.D. dissertation that had been approved by G. Stanley Hall of Clark University. It was Axel Johan Uppvall's *August Strindberg, A Psychoanalytical Study with Special Reference to the Oedipus Complex*.<sup>35</sup>

Volume XXXII (1921) featured a realistic Chinese play by Shen Hung, then at Harvard, and introduced the first of a series of articles on Yiddish writers. Deeply insinuated in the pages of *Poet Lore* ever since its founding was an unqualified confidence in intelligent, self-conscious Americanism able to assimilate the foreign to Whitman's dream of comrades. All along, its tables of contents had invoked a literate democracy. It had expressed a dislike for Coventry Patmore's anti-democratic ideas (VI, 270). It had expressed alarm "to learn that



[Nietzsche's Over-Man] was the most popular philosophy in Germany" (XI, 623). It had been consistently against censorship. And just as it without argument published Russian literature in a decade of mounting Red fear, so in the same decade of anti-immigrant feeling, 100 per cent Americanism, anti-Semitism, and anti-Negroism, *Poet Lore* published work on and by Yiddish writers, work on and by Negro writers. The former are illustrated by Charles A. Madison's series of eight essays 1921-26 on: the Yiddish theater, Mendele, Shalom Aleichem, Shalom Asch, Abraham Reisen, David Pinski, Isaac Leib Peretz, and Solomon Bloomgarden ("Yehoash").<sup>36</sup> To be added to this were J. C. Augenlicht's translation of H. Leivick's *The Golem*, a dramatic poem in eight scenes,<sup>37</sup> and the translation by S. K. Padover and Chasye Cooperman of a four-act play by L. Miller, *Mr. Man*.<sup>38</sup> More than praising faintly Negro writers like W. E. B. DuBois and Paul Lawrence Dunbar, *Poet Lore* printed four plays by one of Frederick H. Koch's distinguished Carolina playmakers, Paul Green, including *The Lord's Will* and *Sam Tucker*.<sup>39</sup>

During the 1920's *Poet Lore* continued to point in compass directions both tried and adventurous. It published a score of famous poets — Leopardi, Carducci, Laforgue, Rémy de Gourmont, Baudelaire, Gautier, Verlaine — and poets not since heard from. It published early critical essays and translations by Joseph T. Shipley, Charles Putnam, and Margaret Schlauch (a poem by Franz Werfel). It reproduced a play by Georg Kaiser, 1878-1944 (Vol. XXXI), a play by Ford Madox Ford (Vol. XXXIV), plays by Karel Capek, 1890-1938 (Vols. XXXIV, XXXV), Alois Jirasek, 1851-1930 (Vol. XXXVI), and seven one-act plays by Von Kotzebue, 1761-1819 (Vol. XXXVIII). It reported on symbolist drama, Moslem sources of Dante's *Divine Comedy*, Arabic poetry, the poems of the Welsh poet, Dafydd ab Gwilym, the Irish Literary Theatre, Philippine poetry, Ezra Pound's "Ballad of the Goodly Fere," the latest Pirandello, and "The Classical in Robert Frost" — the last four items in Vol. XL (1929).

## V

Readers of the *Comprehensive Index to Poet Lore* can go on to discover its rich, neglected contents. Neither any individual volume index which *Poet Lore* occasionally printed, nor Frank R. Holmes' *A Complete Index Volumes 1-25 of Poet Lore* published by Richard G. Badger in 1916, nor Miss Porter's memoir of *Poet Lore* in 1926, and certainly not Frank Luther Mott's two-paragraph summary of the magazine in Volume IV of his *History of American Magazines* — not any one of these is as useful as this *Index* and a perusal of the volumes one-by-one to sense the significance of one of the earliest magazines of comparative literature in the United States. Over the years subscribers to *Poet Lore* did not live in that "Sahara of the Bozarts" that men like H. L. Mencken and James Huneker complained America was in the early decades of the twentieth century.<sup>40</sup>

By 1930 — where this study arbitrarily concludes — the schools, magazines, newspapers, films, and radio extended their task of informing millions of educable Americans, many of whom had been to Europe, courtesy of the A.E.F. The 1920's had seen a proliferation of little magazines intending severally to do much of what *Poet Lore* within its covers had been doing singly and valiantly since 1889. Consistently it had opted for evolution, change, progress, truth through literature, cosmopolitanism, and internationalism. It had been — and has continued to be — liberal. It had been — and has continued to take — the long chances of fame on new writers: from all over this scribbling globe, now hugely modified by T.V. images.

*Poet Lore* showed a commendable flexibility to change. It did not, however, fall easily to the seduction of novelty. It early freed itself from any quasi-official connections with Browning and Shakespeare societies. It innovated, doggedly trying to catch the scent of modernism. The Transcendentalist *Dial* back in 1840-44, for example, had a publishing pro-

gram marked by an international literary sensibility; but it burned itself out like a lucifer match in four years.

In another metaphor, *Poet Lore* had not two Janus-faces but three faces (like the seal of The City College of New York): at its inception it looked backward and forward from Shakespeare and Browning to the twentieth century a decade away; and it also looked at the contemporary. True, it later slighted Joyce, Gide, Hemingway, Anderson, and Dreiser, even as it earlier had slighted Twain, James ("the greyhound of literature," *Poet Lore* called him in 1928), Howells and Wharton. Yet *Poet Lore* retained its modernist flavor by being contemporary, risking the publication of mediocre work while trying to rescue the American reader's imagination from the parochialism of both modernism and nativism. For that matter, to skim the volumes of Harriet Monroe's *Poetry* will also yield a long list of the published obscure. By printing the substantive artistic texts themselves, the literary one-world idea immanent in *Poet Lore* is its undeniable signature and colophon. Materials for doctoral dissertations of intrinsic value to our cultural history lie imbedded in its collected volumes.<sup>41</sup>

Ending this study with the year of the Big Crash coincides with a contemporary observation in a 1929 issue of *Poetry*. Some distinguished literary magazines had also crashed. Morton D. Zabel wrote an obituary of *The Dial* and the *Little Review*, magazines that had found themselves unable to survive without readers and contributors. He noted that they had gone, alas, the way of *Broom*, *Others*, *The Egoist*, *Wheels*, *S4N*, and *Secession*: "The way of periodicals is strange. By them we trace the ebb and flow of ideas and literary manners."<sup>42</sup>

Indeed, the way is strange. It applies to *Poet Lore*, too — which survives.

1. For assistance in assembling this material, thanks are due to the Alfred University Research Foundation, the College Center of the Finger Lakes, Miss Frances Hepinstall, Herrick Memorial Library, Alfred University; Mr. John Alden, Rare Book Room, Boston Public Library, Copley Square; archi-

vists of the libraries of the University of Pennsylvania, Wells College, and Princeton University; and the present Editors of *Poet Lore*.

2 Biographical data from the archives of the University of Pennsylvania and Wells College; "Helen A. Clarke," *Dictionary of American Biography*, IV (1930), 152-153; C. E. Porter, "A Story of *Poet Lore*," *Poet Lore*, XXXVII (1926), 432-453; newspaper obituaries. *Lips of Music* (N.Y., Thomas Y. Crowell, 1910), collected poems from *Ainsley's*, *The Atlantic Monthly*, *The Century*, *The Christian Register*, *Lippincott's*, *The Outlook*, *The Pathfinder*, and *Poet Lore*. See *Shakesperiana*, II (1884) for Miss Porter's essay on a Paris production of "Macbeth" and V (1886) for Miss Clarke's essay on "Shakespeare's Music." Miss Porter's biography is missing from *DAB*.

3. Minute books of the Boston Authors Club are in the Rare Book Room, Boston Public Library. Miss Porter's letter of reply to an invitation to join is dated December 21, 1899. One of her editorial jobs was *The Boston Browning Society Papers*, Selected to Represent the Work of the Society from 1886-1897 (N.Y., Macmillan Co., 1897). In it Higginson wrote: "In case I was going to prison and could have but one book, I should think it a calamity to have Tennyson offered me instead of Browning. . . ." (p.5). See also *The Year Book of the Golden Anniversary of the Boston Browning Society 1885-1935* (n.p., Boston, 1937, esp. pp. 9-10), for the executive dramatic activities of the two women on behalf of the Society.

4. See *Poet Lore*, Volumes I-III, *passim*.

5. *Poet Lore*, III (1901), 539.

6. *Poet Lore*, II (1890), 224.

7. According to F. L. Mott, *A History of American Magazines*, (Cambridge, Mass., Harvard University Press, 1957), IV, 11, *Poet Lore* was one of 4,400 magazines published in 1889.

8. *Poet Lore*, XXXVII (1926), 432-453. Her essay, "A Story of *Poet Lore*," is a bit deformed in writing style, reflecting her grief for the recent death of Miss Clarke. One sees in it also her disengagement from the magazine. She was then sixty-seven; she had done a small mountain of writing and editing; she was interested in new literary and artistic associations; and Ruth Hill was managing editor. See also II (1900), 337.

9. *Poet Lore*, I (1889), 333. Alexander von Humboldt had insisted it was soap consumption. The *Magazine of Poetry*, a quarterly, was published by Charles Wells Moulton in Buffalo, N.Y. It was an indiscriminating magazine, printing both T. B. Aldrich and W. B. Yeats. Enlivened by photographs or sketches, the poetry was particularly suitable for a minister's sermons, for the excerpts were arranged under headings such as "Religion," "Failure," "Sin," and "Love." Editorially it sounded its death rattle by pointing to Edward Bok whose bargain counter methods to advance the national literature was making for mediocrity (*Magazine of Poetry*, VII (1895), 326). F. L. Mott was in error when he put the two magazines in the same class. The *Magazine* was born of the marriage of scissors and paste pot, and died of inanition. *Poet Lore* announced the merger in VIII (1896), 465.

10. *Poet Lore*, I (1889), 50, 52; II (1890), 667-668; 337; III (1891), 43.

11. *Poet Lore*, III (1891), Vol. III, printed by J. B. Lippincott Company, listed its office at 1602 Chestnut Street, Philadelphia.

12. Helena Modjeska had introduced Ibsen on the American stage in 1883. See Arthur Hornblow, *A History of the Theater in America* (N.Y., Benjamin Blom, reissue 1965), II, 234.

13. *Poet Lore* was not without some editorial gaucheries. Though using double summer numbers — two issues in four months — it serialized Björnson's play in a tantalizing fashion. It broke off in the middle of a character's conversation.



14. *Poet Lore*, IV (1892), 589.
15. *Poet Lore*, IV (1892), 229-230. It printed excerpts from the Whitman graveside service in Harleigh Cemetery, Camden, N.J. See IV, 461ff.; also 22-31.
16. Miss Clarke had paid Emily Dickinson a nebulous fifty-word compliment the year before, IV (1892), 580-581.
17. Occasionally the early writing in *Poet Lore* was graceless. For example: speaking of R. C. Jebb's *The Growth and Influence of Classical Greek Poetry* (1893) the reviewer wrote: "These pages exhibit the progression of tragedy as growing from Homer's loins and under Pindar's fluent touch. . ." VI (1894), 43.
18. See *Poet Lore*, VII (1895), 466. What the two editors sensed is contained in Alan S. Downer's statement about the importance of symbolism. "It is through symbolism, of course, that the realistic drama achieves universality, the status of art." *American Drama* (N.Y., Thomas Y. Crowell Co., 1960), 9.
19. The subject was reopened in VIII (1896).
20. Foreign magazines picked up enthusiasm from *Poet Lore*. For instance, *Le Magazine International* (Paris) printed in September, 1896, French translations of Hovey's work first printed in *Poet Lore*. *Poet Lore*, though, published work by Yone Noguchi, Carolyn Wells, and Walter Blackburn Harte who contributed heavily to the *Lark*.
21. *Poet Lore*, IX (1897), 448-449; X (1898), 597. The editors issued an anthology, *Clever Tales* (Boston, Copeland and Day, 1897) with twelve short stories culled from *Poet Lore*. Eight of them by Halevy, Strindberg, and Villiers they translated; the other authors were Garshin, Kielland, and Arbes.
22. IX (1897), 122-126.
23. IX (1897), 353-366.
24. IX 1897), 498-540. It became the basis of an opera by Delius.
25. X (1898), 335.
26. Amid these real nuggets was fool's gold. A Miss Gertrude Withington in an essay, "Motherless Heroines in English Classics," wrote: "I believe women are not supposed to read Fielding's *Tom Jones*. Being a woman, of course I cannot say I have; but . . ." XI (1899), 261.
27. For Hovey, XII (1900), 459, for Harriet Monroe, pp. 321-6.
28. XIII (1901), 602.
29. XIII (1901), 604-5. In 1901, averaging 150 pages per issue, *Poet Lore* sold for 65c per issue and could be bought in London from Gay and Bird, 22 Bedford Street, Strand.
30. XXIII (1912), 155-6.
31. Quoted in Hornblow, II, 319.
32. More Rilke poems appeared in XXX (1919).
33. XXVIII (1917), 607.
34. More Chekhov translated by N. Bryllion Fagin appeared in XXXII (1921); *Uncle Vanya* in XXXIII (1922); more Lermontov in XXXIV (1923); another essay on Garshin by Virgil Geddes, XXXV (1924); plays by Alexander Ostrovsky in XXXVI (1925) and XXXIX (1928).
35. XXXI (1920). 69-156. Badger published it later as a book (\$2.50), even as he also published S. Ferenczi's *Sex in Psycho-analysis*, translated by Ernest Jones (\$5.00).
36. See XXXII (1921), 497-519; XXXIII (1922), 255-267; 563-594; XXXIV (1923), 524-531; XXXV (1924), 210-231; 562-568; XXXVII (1926), 73-106; 537-550. Madison later wrote the influential *Critics and Crusaders*. The Yiddish Art Theater on the East Side of New York was then in its heyday. Mendelev, pseud., Shalom Abramowitsch (1836-1917);

Shalom Aleichem, pseud., Shalom Rabinovich (1859-1916); Shalom Asch (1880-1957); Abraham Reisin (1876-1953); Isaac Leib Peretz (1852-1915); Solomon Bloomgarden (1870-1927).

37. XXXIX (1928), 159-287. H. Leivick, pseud., Leivick Halper, b. 1888.

38. XL (1929), 475-543. As early as the 1890s *Poet Lore* had been hospitable to discussions of the Jew in fiction and drama. Essays in *Browning Studies* (N.Y., Macmillan, 1895) contained an essay "Browning's Jews and Shakespeare's Jews." According to *Poet Lore*, II (1890), 327-328, the Baltimore Shakespeare Club, December 17, 1889, heard a motion for a new trial on the case of "Shylock vs. Antonio." It was argued before distinguished jurists, but "judgment was reserved." Its philo-Semitism led *Poet Lore* to protest the pogroms in Russia, II (1890), 661.

39. XXXIII (1922), 366-384; XXXIV (1923), 220-246; XXXV (1924), 232-270; also XXXIX (1928), 431-5. Another of Koch's Carolina play-makers was Thomas Wolfe.

40. See Walter Pritchard Eaton's essay, "Our Infant Industry" (1908), in Alan S. Downer's *American Drama and its Critics* (Gemini Books, University of Chicago Press, 1965), 18.

41. At least one is in progress by Miss Judith Oloskey who is examining the Slavic content of *Poet Lore* in fulfillment of a degree from the University of Pennsylvania.

42. *Poetry*, XXXIV, No. 6 (Sept. 1929), 332.

## A Comprehensive Index of Poet Lore



## NOTE

For four years, 1903–1906, the Editors of *Poet Lore* tried the experiment of numbering the volumes by separate issues, each issue beginning with “page 1.”

In the “Compiler’s Note.” included in the *Index* for *Poet Lore*’s first twenty-five years, is the following explanation:

“In order that there may be no confusion in the reference to these volumes, we designate first the volume, second the issue of the volume by a letter, and third the page of the issue on which the reference appears.

“For example, *Aglavaine and Selysette* XIV D 11 . . . appears on page eleven of the fourth issue of Volume XIV.”

Apparently, the Editors did not find this system satisfactory, for in subsequent issues they returned to the usual method of numbering the pages consecutively through each volume, and this is the method followed at the present time.

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